

Royal Academy of Music.

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS'

Organ Recital

AT

THE ROYAL ACADEMY OF MUSIC

ON

Monday Afternoon, February 7, 1910,

At Three o'clock.

Programme.

FIRST MOVEMENT FROM SYMPHONY IN G MINOR—Organ ... *Widor.*

Mr. EDWARD H. HOLLINGHAM.
(Stainer Exhibitioner.)

SONG "Villanelle" ... *Eva Dell'Acqua.*

Miss DOROTHY MOSTYN.

SONATA, No. 5—Organ... .. *Mendelssohn.*

Choral. Andante. Allegro Maestoso.

Mr. HORACE PERRY.
(Thomas Threlfall Scholar.)

AIR "Have mercy upon me, O Lord" (*St. Matthew Passion*) *Bach.*

Miss ELLA CASPERS.
(Associated Board Exhibitioner.)

Organ.—Mr. EDWARD H. HOLLINGHAM.
Violin.—Mr. ZONA TRADER.

SCHERZO FROM FIFTH SONATA—Organ *Guilmant.*

Miss ELLEN M. FULTON.

ANDANTE AND RONDO CAPRICCIOSO—Violin *Saint-Saëns.*

Miss NELLIE FULCHER.
(Charles Oldham Scholar.)

SONGS ... { "The first rose"
"Spring is not dead" } (*Spring Songs*) *Mackenzie.*

Miss MAY PURCELL.
(Baume (Manx) Scholar.)

FINALE FROM SONATA IN G MINOR—Organ *Piutti.*

Mr. ALEC ROWLEY.
(Maud Mary Gooch Scholar.)

SONG "Don Juan's Serenade" ... *Tschaikowsky.*

Mr. CONSTANTINE MORRIS.
(Ada Lewis Scholar.)

PRELUDE AND FUGUE IN D—ORGAN *Bach.*

Mr. STUART DUNCAN.
(Ada Lewis Scholar.)

SONG "My resting place" ... *Schubert.*

Miss MILDRED AVIS.

INTRODUCTION AND FINALE FROM SONATA IN C MINOR—Organ *Reubke.*

Miss MARION DETMAR.





Royal Academy of Music.

FORTNIGHTLY CONCERT,

On SATURDAY, FEBRUARY 19, 1910, at 8 p.m.

These Private Meetings are a part of the Educational Course, and are intended to enable the Professors to observe the general working of the Academy and to promote the interest of the Pupils in each other's progress. The performances challenge no public criticism, and strangers who are present are expected to hear them with indulgence.

TIME PERMITTING, THERE WILL BE AN INTERVAL FOR CONVERSATION IN THE COURSE OF THE EVENING.
No Repetition of a Piece, or Recall of a Performer, is allowed at these Meetings.

The Doors will be closed during each Piece. Persons having to leave are requested to do so between the Pieces and not during the Music.

Titles of Works.	Names of Performers.	Names of Professors.
FUGUE IN B MINOR—Organ <i>Johann Sebastian Bach.</i> 1685—1759.	Mr. John K. Hartley.	Dr. H. W. Richards, Hon. R.A.M.
SONG, "Liebster Jesu, mein Verlangen" <i>Johann Sebastian Bach.</i> (Accompanist, Mr. Arthur Alexander.) 1685—1759.	Miss Irene Thompson.	Mr. Arthur Thompson, F.R.A.M.
SCHERZO IN C SHARP MINOR—Pianoforte <i>François Frédéric Chopin.</i> 1810—1849.	Miss May Matthews.	Mr. Oscar Beringer, Hon. R.A.M.
ADAGIO IN E—Violin and Organ <i>Gustav Merkel.</i>	{ Miss Elsie Nye. Mr. Stuart Duncan.	Mr. Josef Bláha, Hon. R.A.M. Dr. H. W. Richards, Hon. R.A.M.
FINALE from Tema con variazione—Pianoforte <i>Giuseppe Martucci.</i> 1856—1909.	Miss Emily G. Erwood.	Mr. Carlo Albanesi, Hon. R.A.M.
SONG, "Lift my spirit up to thee" <i>Alexander Campbell Mackenzie.</i> (Accompanist, Mr. Arthur Alexander.)	Miss Phoebe Cooke. (Associated Board Exhibitioner.)	Mr. Henry Beauchamp.
"A STRIP OF PATCHWORK" (MS.)—Pianoforte <i>Greville Cooke</i> (Sir Michael Costa Scholar). a. Lento con espressione. c. Tempo giusto. e. Allegretto. b. Allegretto. d. Allegro. f. Allegro con brio.	Master Greville Cooke.	Mr. John B. McEwen, M.A., F.R.A.M.
ADAGIO from Concerto No. 8 (Gesangsscene)—Violin <i>Louis Spohr.</i> (Accompanist, Miss Kathleen L. Gane.) 1784—1859.	Miss Hyacinth Timothy.	Mr. Spencer Dyke, A.R.A.M.
STUDY IN F—Harp <i>John Thomas.</i>	Miss Violet Scotts.	Mr. John Thomas, F.R.A.M.
TOCCATA IN F MAJOR—Pianoforte <i>Johann Sebastian Bach—Eugen d'Albert.</i> 1685—1750.	Mr. David Cooper.	Mr. Tobias Matthay, F.R.A.M.
SONGS { "Es hat die Mutter mir gesagt" "Es liegt ein Traum auf der Haide" } <i>Alexander von Fielitz.</i> (Accompanist, Miss Elsie Cooper.)	Miss Lucie Martin.	Dr. Theo. Lierhammer, Hon. R.A.M.
FIRST MOVEMENT from Sonata in D minor (Op. 31)—Pianoforte <i>Ludwig van Beethoven.</i> 1770—1827.	Miss Dorothy Glover.	Mr. Walter Fitton, F.R.A.M.
SONG, "Adelaida" <i>Ludwig van Beethoven.</i> (Accompanist, Mr. Clarence W. Hyden.) 1770—1827.	Mr. Albert A. Maiden. (Ada Lewis Scholar.)	Mr. Fred. Walker, Hon. R.A.M.
"TOURBILLON"—Two Pianofortes <i>Mélan-Guérault.</i>	{ Miss Katharine Hogg. Miss Katherine Doubleday.	} Mr. Cuthbert Whitmore, A.R.A.M.

N.B.—Students are expected not to show the discourtesy to their Fellow-Students of leaving before the last piece, unless the programme should extend beyond 10 o'clock.



Royal Academy of Music.

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS'

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AT

QUEEN'S HALL

(Sole Lessees: Messrs. CHAPPELL & CO., Ltd.).

ON

Wednesday, February 23, 1910.

At Three o'clock.

Programme.

ALLEGRO MA NON TANTO } from Quintet (Op. 81)—
DUMKA (ANDANTE CON MOTO) } Pianoforte and Strings *Dvorák.*
Miss NORAH CORDWELL, Mr. EDWIN QUAIFE, Mr. WILLIE DAVIES,
Miss PHYLLIS MITCHELL, AND Mr. BENNO PITT.

SONG ... "Don Juan's Serenade" ... *Tschaïkowsky.*
Mr. CONSTANTINE MORRIS.
(Ada Lewis Scholar.)

THREE CONCERT STUDIES (C minor, F major and
E flat major) (MSS.)—Pianoforte* *Sydney Rosenbloom.*
(STUDENT.)
Mr. SYDNEY ROSENBLOOM.

RECIT., "Trahir Vincent" }
AIR, "Mon cœur ne peut changer" } (*Mireille*) ... *Gounod.*
Miss ELSIE REDFERN.
(Anne E. Lloyd Exhibitioner.)

SUITE—Flute and Pianoforte ... *Widor.*
Scherzo. Romance. Finale.
Miss EDITH PENVILLE AND Miss NELLIE FULCHER.
(Ross Scholar.) (Charles Oldham Scholar.)

AIR, "Have mercy upon me, O Lord" (*St. Matthew Passion*) *Bach.*
Miss ELLA CASPERS.
(Associated Board Exhibitioner.)
Organ.—Mr. EDWARD H. HOLLINGHAM.
(Stainer Exhibitioner.)
Violin.—Miss ZONA TRADER.
(Associated Board Exhibitioner.)

* PIANOFORTE BY S. AND P. ERARD.

ALLEGRO CON FUOCO } from Quintet in C (Op. 77)—Two Violins,
FINALE (ALLEGRO ASSAI) } Viola, Violoncello and Double Bass
Dvorák.

Miss IRENE LE BRUN, Miss OLIVE TYDEMAN, Mr. ARTHUR QUAIFE,
Mr. BENNO PITT, AND Mr. PAUL J. STANLEY.

ARIA ... "Un' aura amorosa" (*Così fan tutte*) ... *Mozart.*
SONG ... "O Sun that wakenest" ... *F. Corder.*
Mr. F. ERNEST OSBORNE.

CAPRICCIO VALSE—Violin ... *Wieniawski.*
Mr. HARRY W. NORRIS.
(Associated Board Exhibitioner.)

SONGS ... { "The first rose"
"Spring is not dead" } (*Spring Songs*) *Mackenzie.*
Miss MAY PURCELL.
(Baume Manx Scholar.)

CHROMATIC FANTASIA AND FUGUE—Pianoforte† ... *Bach.*
Mr. FRANK HUTCHENS.
(Thalberg Scholar.)

† PIANOFORTE BY C. BECHSTEIN.





Royal Academy of Music.

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS'



Orchestral



Concert

AT

QUEEN'S HALL

(Sole Lessees: Messrs. CHAPPELL & CO., Ltd.)

ON

Tuesday, March 22, 1910.

At Three o'clock.

Programme.

COMEDY OVERTURE, "The Pierrot of the Minute" *Granville Bantock.*

SCENA (MS.) ... "The awakening of Ianthé" *Henry Gilleece Dutton.*
(STUDENT.)
Miss OLIVE TURNER.
(Ross Scholar.)

VARIATIONS SYMPHONIQUES—Pianoforte ... *César Franck.*
Mr. PERCY HUGHES.
(Liszt Scholar.)

AIR ... "Charmant oiseau" (*La Perle du Brésil*) *Félicien David.*
Miss PHILLIDA TERSON.
Flute Obligato—Miss EDITH PENVILLE.

ROMANCE (Op. 26)—Violin ... *Svendsen.*
Master WILLIE DAVIES.
(Sainton Scholar.)

SONG, "Adamastor, King of oceans unbounded" (*L'Africaine*) *Meyerbeer.*
Mr. POWELL EDWARDS.

SCENE ... "The Witch of Endor" ... *Purcell.*
Orchestrated by F. Corder.
Miss OLIVE TURNER, Mr. ALBERT MAIDEN, AND
Mr. ALBERT BROWN.

SCOTTISH CONCERTO (Op. 55)—Pianoforte ... *Mackenzie.*
Mr. FRANK ST. LEGER.
(Potter Exhibitioner.)

AIR ... "Ocean, thou mighty monster" (*Oberon*) ... *Weber*
Miss LOUIE JAMES.

FINALE (FURIANT) FROM SUITE (Op. 39) FOR ORCHESTRA *Dvorák.*

CONCERT GRAND PIANOFORTE BY C. BECHSTEIN.





Royal Academy of Music.

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS'

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AT

QUEEN'S HALL

(Sole Lessees: Messrs. CHAPPELL & CO., Ltd.)

On Tuesday Afternoon, June 21, 1910.

At Three o'clock.

Conductor - - - Sir A. C. MACKENZIE, Mus.D., LL.D.

Programme.

PRELUDE TO ACT II., FROM "ST. URSULA'S PILGRIMAGE" (MS.)
Morton Stephenson.
(STUDENT.)

SCENA ... "Joan of Arc's farewell" Tschaïkowsky.
Miss EDYTHE GOODMAN.

SYMPHONIC POEM "Les Djinn's"—Pianoforte César Franck.
Miss MAY MATTHEWS.

"DAWN IN FAIRY-LAND" (MS.) for Soli and Female Voices
S. Hartley Braithwaite.
(STUDENT.)

Soloists { Miss GERTRUDE WALTON.
Miss LILIAN G. RICKARD.

FANTASIA APPASSIONATA (Op. 35)—Violin ... Vieuxtemps.
Miss ELSIE E. SPENCER.

SCENA ... "Lohengrin's farewell" ... Wagner.
Mr. S. WILSON-THORNTON.

TARENTELLE (Op. 6)—Flute and Clarinet ... Saint-Saëns.
Miss EDITH PENVILLE and Mr. EDWARD J. AUGARDE.
(Ross Scholar.) (Orchestral Scholar.)

ALLEGRO SCHERZANDO } from Second Concerto in G minor
PRESTO } (Op. 22)—Pianoforte ... Saint-Saëns.
Miss EVELYN DAWKIN.

DUET "How sweet the moonlight" (Kenilworth) Sullivan.
Miss PHEBE COOKE and Mr. F. ERNEST OSBORNE.

CANZONE (Op. 55)—Violoncello ... Max Bruch.
Mr. BENNO PITT.
(Ada Lewis Scholar.)

GIPSY SCENE from "Capriccio Espagnol"—Orchestra
Rimsky-Korsakow.

BECHSTEIN CONCERT GRAND PIANOFORTE.



BECHSTEIN HALL,

WIGMORE STREET. W.

TOBIAS MATTHAY

BEGS TO ANNOUNCE

Two Invitation Pianoforte Recitals

First Recital

WEDNESDAY, JULY 6th, 1910, at 7.30 for 7.45 o'clock,

BY SOME OF THE

Junior **S**tudents

OF THE

TOBIAS MATTHAY PIANOFORTE SCHOOL

Second Recital

THURSDAY, JULY 14th, 1910, at 7.45 for 8 o'clock,

BY SOME OF THE

Scholars and **A**rtist-**S**tudents

OF THE

ROYAL ACADEMY OF MUSIC

PRESENT Members of Mr. Tobias Matthay's Class.

Mrs. Tobias Matthay will recite on both occasions.

Additional Invitations may be obtained by sending stamped envelope to

THE TOBIAS MATTHAY PIANOFORTE SCHOOL,
96, WIMPOLE STREET, W.

Miss HILDA DEDERICH:	MRS. McEWEN.	(a) Allegretto (b) Solfeggetto	- - - - -	P. Emanuel Bach
Master ROBERT ELKIN:	MISS GRINSTEAD.	Romance and Idyll	- - - - -	MacDowell
Miss LILY WELLBELOVED:	MRS. McEWEN.	Reverie	- - - - -	Schütt
Miss LILY KENNARD.	MISS GRINSTEAD (AND THE PRINCIPAL)	Rondo in C major	- - - - -	Beethoven
Master EGERTON TIDMARSH:	MISS MATTHAY.	Blumenstück	- - - - -	Schumann
Miss EVANGELINE LIVENS:	MRS. McEWEN.	Variations in F minor	- - - - -	Haydn
Master PHILIP LEVI:	MR. WHITEMORE.	Variations in F major	- - - - -	Beethoven
Miss Mary LEDIARD:	THE PRINCIPAL (PRIVATE PUPIL).	Novellette No. 2, in D major	- - - - -	Schumann
Miss ELSIE GREGORY:	THE PRINCIPAL (PRIVATE PUPIL).	(a) Romance in F sharp (b) Vogel als Prophet (c) Etincelles	- - - - - - - - - - - - - - -	Schumann Moszkowski
Miss HILDA BERTRAM:	MR. LEES.	Woodland Sketches (Nos. 1, 2, 3, 4).	- - - - -	MacDowell
		Recitation = Mrs. Tobias Matthay.		
Master LEO LIVENS:	MRS. McEWEN AND MR. J. B. McEWEN.	Three Sketches	- - - - -	Leo Livens
Master HOWARD CLARKE:	MR. MOORE.	Polonaise in A flat	- - - - -	Chopin
Master GREVILLE COOKE:	LATE PUPIL T.M.P.S., NOW SCHOLAR R.A.M. UNDER MR. SWINSTEAD AND MR. MATTHAY.	Impromptu in F sharp	- - - - -	Chopin
Miss HARRIET COHEN:	LATE PUPIL T.M.P.S., NOW ADA LEWIS SCHOLAR R.A.M. UNDER MR. SWINSTEAD AND MR. MATTHAY.	(a) Andante Spianato (b) Spinnerlied	- - - - - - - - - -	Chopin Mendelssohn
Miss NESTA LEWIS:	MR. BOWEN.	Nocturne from First Suite	- - - - -	York Bowen
Miss H. P. KENNEDY-FRASER:	MR. WHITEMORE.	Prelude, Fugue, and Variation	- - - - -	César Franck
Miss HILDA BERTRAM and Mr. ERNEST PALSER:	MR. LEES.	Duo for two Pianofortes, Variations	- - - - -	Arensky

SECOND RECITAL,
THURSDAY EVENING, JULY 14th, at 7.45 for 8 o'clock,

BY

Scholars and Artist-Students

PRESENT members of Mr. Matthey's class at the

ROYAL ACADEMY OF MUSIC.

Mr. CLARENCE HYDEN:

Two Organ Chorales - - - - - *Bach-Busoni*

Master JIM CHING:

Adagio and Finale from Sonata in D major, Op. 28 - *Beethoven*

Master VIVIAN LANGRISH:

Variations from Sonata - - - - - *Benjamin Dale*
Thema. Molto espress. Molto adagio. Allegretto. Adagio-Scherzo. Mazurka.
Prestissimo. Andante. Finale-Molto Allegro.

Miss EVIE DAWKIN:

Sonata in A major, Op. 101 - - - - - *Beethoven*
Allegretto. Alla Marcia. Adagio. Allegro.

Recitation = Mrs. Tobias Matthey.

Mr. FRANK HUTCHENS:

New Fantasia - - - - - *A. C. Mackenzie*
(First performance.)

Mr. ARTHUR NASH:

Six Preludes - - - - - *Chopin*
F sharp minor. C sharp minor. A major. E flat. G major, and D minor.

Mr. ARTHUR ALEXANDER:

Chaconne (*variations*) - - - - - *Bach-Busoni*

Mr. BERNARD McCARA-SYMONS:

Finale from Fifth Sonata - - - - - *Albanesi*

Miss FRANCES KLEIN:

Variations in F sharp minor - - - - - *Glazounow*

Mr. DAVID COOPER:

Reflets dans l'eau - - - - - *Debussy*

Master VIVIAN LANGRISH:

Prelude, Barcarolle, and Finale from Second Suite - *York Bowen*

THE PIANOFORTES BY MESSRS. C. BECHSTEIN.

THE TOBIAS MATTHAY PIANOFORTE SCHOOL

open to Professionals and Amateurs, and also to Children, for instruction under his Teacher-artists and Preparers, and under his own supervision. Branches at Bournemouth, Bristol, Croydon, Eastbourne, Huddersfield, Ipswich, Manchester, and Reading.

SPECIAL SHORT COURSES FOR TEACHERS on the "Act of Touch," "First Principles," "Relaxation Studies," etc., during Term and Vacation Time.

Staff:

Mr. YORK BOWEN.

Mr. CLAUDE GASCOIGNE.

Miss DOROTHY WINSTEAD.

Miss MYRA HESS.

Mr. ERNEST J. LEES.

Mrs. HEDWIG McEWEN.

Miss DORA MATTHAY.

Mr. FREDERICK MOORE.

Mr. CLAUDE POLLARD.

Mr. FELIX SWINSTEAD.

Mr. PERCY WALKER.

Miss LILY WEST.

Mr. CUTHBERT WHITEMORE.

Miss MARJORIE WIGLEY.

All communications to

EDWARD H. COLE, Secretary,

96 Wimpole Street, W.



Royal Academy of Music.

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

REPORT OF THE PROCEEDINGS

AT

The Laying of the Foundation Stone

OF THE

NEW BUILDING, MARYLEBONE ROAD

BY

The Rt. Hon. LORD STRATHCONA AND MOUNT ROYAL
G.C.M.G., G.C.V.O.

ON

THURSDAY, 14 JULY

AND AT THE

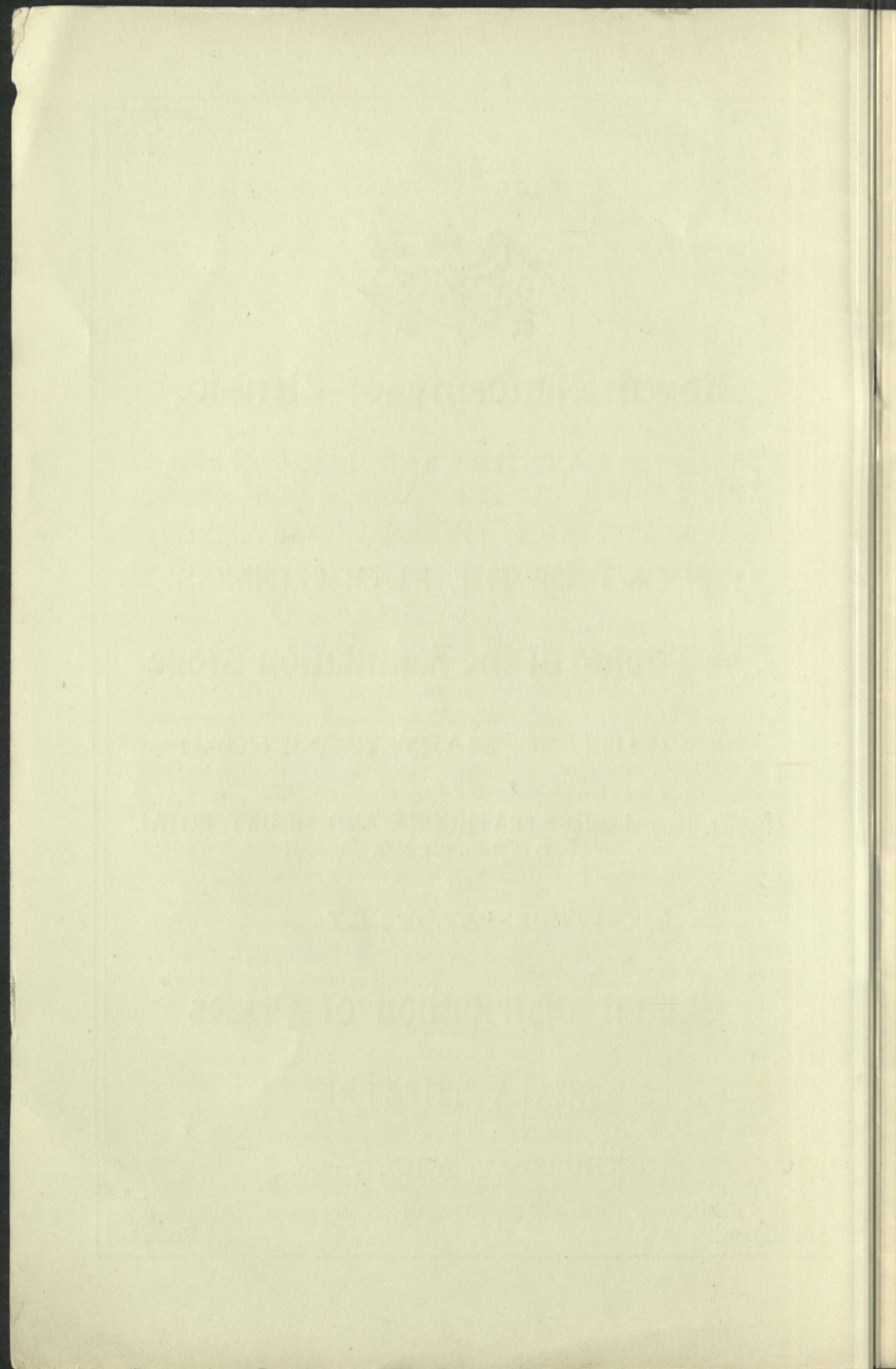
Annual Distribution of Prizes

AT THE

SCALA THEATRE

ON

THURSDAY, 21 JULY, 1910.





The Royal Academy of Music.

THE LAYING OF THE FOUNDATION STONE OF THE NEW BUILDING, MARYLEBONE ROAD, THURSDAY, 14th JULY, 1910.

Lord Stratheona and Mount Royal, acting in place of the Duke of Connaught, who was unable to attend, laid the Foundation Stone of the new building which is being erected in the Marylebone Road for the Royal Academy of Music. In view of the important ceremony, a large and distinguished company had assembled, made up of Directors, Members of the Committee, Professors, Students, and other friends and well-wishers of the Academy. Amongst those present were Lady Stratheona and Mount Royal, Lord and Lady Kilmorey, Sir Alexander Mackenzie (Principal), Lady and Miss Mackenzie, Sir William Bigge, Lady Dewar, Sir George Donaldson, Sir F. Paolo Tosti, Sir Hubert Parry, Sir Charles Stanford, Sir Ernest Clarke, Mr. H. Entwisle Bury, Mr. R. Horton-Smith, Mr. Ernest Mathews, Mr. George G. T. Treherne, Mr. Alderman Cooper, Mr. F. Corder (Curator), Mr. Oscar Beringer, Mr. Tobias Matthay, Mr. Fred Walker, Mr. E. W. Nicholls, Mr. Hans Wessely, Mr. John Thomas, Dr. A. J. Greenish, Chevalier de Munck, Mr. Allen Gill, Mr. C. Albanesi, Mr. R. Steggall, Mr. H. Lesingham, Mr. T. B. Knott, Mr. C. F. Reddie, Mr. A. Pezze, Mr. R. Cummings, Mr. F. King, Mr. F. Arnold, Mrs. T. B. Knott, Dr. T. Lea Southgate, Dr. Charles A. E. Harriss, Mrs. Threlfall, Mr. Alfred H. Littleton, Mr. Edward German, Mr. Albert Visetti, Mr. J. Edward Hambleton,

Mr. G. Wales Beard, Mr. J. Spencer Curwen, Mr. Myles B. Foster, Dr. and Mrs. Cowen, Mrs. Tobias Matthey, Mrs. Fred Walker, Mrs. Randegger, Mrs. Hans Wessely, Mr. F. W. Renaut (Secretary), the Architects—Messrs. Ernest George & Yeates, and many others. A short Dedication Service was conducted by the Lord Bishop of Kensington, assisted by the Rev. W. D. Morrison, Rector of St. Marylebone, during which two hymns were sung, viz., “Angel voices, ever singing” and “Now thank we all our God.” After the Benediction an unaccompanied part-song, “My soul would drink those echoes” (composed for the occasion by Sir A. C. Mackenzie), was sung by the choir.

LORD STRATHCONA then said: My Lords, Ladies and Gentlemen, but for the national calamity—that of the death of King Edward—H.R.H. The Duke of Connaught, the President of the Royal Academy of Music, in evidence of the very great and deep interest he takes in its welfare and its important work, would have been present on this occasion to lay the foundation stone. The cause of his absence is certainly deplored, not only here, but universally throughout the Empire. It has consequently devolved on me as the senior Vice-President to discharge the duties of the moment in laying the foundation stone. It had been long felt that there was no central institution as that of the Royal Academy of Music, and in 1822, just eighty-eight years ago, this Academy was founded. Since then it has done most excellent work. In it have been educated generations of the most eminent men in musical history. They have here benefited by the education given, and we know how they have appeared before the world. But it was found that there were many difficulties in the way. The Institution was cramped by the ever advancing number of pupils desiring to profit by the benefits given. So for a number of years it was quite incapable of receiving many of those desirous of entering to have their education there. And thus it was determined that a new building should be erected. We have laid the foundation stone of one with ample accommodation and fitted in every way for the requirements of the moment, with all the appliances necessary. In these changed and better circumstances no doubt the Academy will be able to do far more than it has yet done in the past, although that was an excellent work. We feel that under the present direction and management, and with such men as the present Principal, Sir Alexander Mackenzie, at its head, it is capable of doing the

very best work. Those who direct it have their hearts in the work also, and we may rest assured that nothing will be wanting to show that in this building now to be erected will be done work quite equal to, or even in advance of, that which has been done in the past. It is not for me to say more than to congratulate all those who have taken an interest in this work now being done. I congratulate you and ask you to join with me in every good wish for its future prosperity. (Loud Cheers.)

THE EARL OF KILMOREY: As another of the Vice-Presidents of this Institution I have been asked to say a few words to you on this occasion, and to give you a sort of brief history of how the Royal Academy of Music has migrated from the Parish of St. George to the Parish of St. Mary. The Directors of the Royal Academy of Music, ever since the Institution began to outgrow its original site which it had occupied from the year 1822, had been on the look out for increased, larger, and more adaptable premises than those which they occupy. But it is only natural that there is a desire to remain in the old home in which their egg was first hatched, and it is very easy to understand that in these circumstances they had so long been associated with the premises in Tenterden Street that they were very loath to leave them. They had all through those days the co-operation of a very kind landlord, a friend of my own, Lord Carnarvon, who never gave them any difficulty, but the circumstances were such that the difficulties to be contended with by him as the ground landlord with other persons holding premises under him, and various other incidental difficulties, produced such long delay in negotiations that at last the Directors of the Royal Academy of Music had to make up their minds that to migrate to some better and more suitable site was absolutely necessary for the welfare both of the management and the students. It was due to Sir G. Donaldson, one of the Directors, who had always shown the greatest possible interest in the welfare of the Institution, that this site upon which we now stand was selected. Naturally difficulties were encountered, but the negotiations were carried through in a very friendly spirit, and it is to his co-operation and assistance that we owe very much. (Cheers.) Of course, no one knows the interior of Tenterden Street and its premises better than the professors and the students. I am quite sure they will fully appreciate the amplitude of the accommodation that is going to be

put up here. They will look back upon the little rooms and everlasting clashing of different instruments that drove the poor professors nearly out of their minds, and will feel that those evils will never take place in this enormous building. Everyone will have his own apartment and be able to carry on his studies in peace and quietness. The occasion of being able to purchase this site was far too good to be lost sight of, and was eventually settled. The situation was then explained to Lord Carnarvon, and very shortly the negotiations which have been referred to ceased, to the satisfaction of all parties concerned. So it was that we moved. It remains on record that for the advancement and interest of the students of the Royal Academy of Music the Directors in these days reluctantly severed their connection with their kind and sympathetic landlord, Lord Carnarvon, and guided by the able hands of the Committee, in whose hands the negotiations were placed, they steered this ship from the noisy whirlpool of Hanover Square into the peaceful harbour in which our anchor is now cast. I now must touch upon one thing that I know is in the hearts of many. Sentiment must give way to practical advantage, and that is how it came to pass that this is the site of the Royal Academy of Music. Before concluding, I should like to add that the accommodation is more than I would like to trouble you with now. It is so great that it would take a very long time to explain. There is one thing I wish to mention, that in the construction of this building the memory of one very dear to all of us, who was the Chairman of our Committee of Management for many years—the late Mr. Thomas Threlfall—will be kept warm in the hearts of all by the kindness of Mrs. Threlfall, who has promised to give an organ for the large concert-room. Our friend Sir George is going to second the motion, and if there are any interesting details which I have omitted to mention he will no doubt put them in. There will thus be a great opportunity of seeing a man who is one of the best friends of the Royal Academy of Music. I have now a very pleasant task, and it is to move a cordial vote of thanks to Lord Strathcona and Mount Royal for his kindness in coming here to-day, and for the careful manner in which he has performed the duties of his office. We must all have noticed the skill with which he handled the tools. It is the skill of an expert, a skill arrived at by constant practice, for all who know of his glorious career—and who does not?—knows what he has done to advance the glory of the Empire.

He has done it well. It is therefore a great favour he has conferred upon us, and I think we have to thank His Royal Highness The Duke of Connaught, for having selected such an able man to represent him on such an occasion. I will therefore move, with your permission, a cordial vote of thanks to Lord Stratheona for his kindness in coming here to-day, and in discharging the duties devolving upon him as layer of the foundation stone of the new building of the Royal Academy of Music with such skill and consideration. (Loud cheers.)

Sir GEORGE DONALDSON: My Lords, Ladies and Gentlemen, if there is one thing more calculated than another to take the wind out of a man's sails, it is when he has to say something: to hear an allusion made to anything he may have been able to do. Lord Kilmorey has been good enough to say very kind things about me, but I will ask you to believe that I am a very small item in a combination that is making for good in music. I allude, however, particularly to the Committee of Management and the Board of Directors. I want you all to know—perhaps some of you do not know—what a very large share in the conduct of the affairs of this Institution the Committee of Management take. They discuss the affairs of the Institution, and the Board of Directors, to whom I have the honour to belong, have also had a great deal of work. This matter has been discussed, as Lord Kilmorey told you, for many years, and this is a very joyful occasion, the laying of a foundation stone for this new building. It is a very auspicious occasion. It is, I venture to think, full of hope and promise for the future of music in this country. We shall have here, ladies and gentlemen, light, which is so valuable in London, and we shall have excellent air from its proximity to one of the great lungs of the Metropolis, Regent's Park. We shall have spacious corridors, and you will learn your lessons under auspices not hitherto enjoyed, because Tenterden Street, although it has served its purpose and we have clung to it for many years, is very little short of being a rabbit warren. I shall be heartily glad to see it pulled down. May I say without offence a few words to the students of the Royal Academy of Music. I want to say that the Board of Directors and the Committee of Management are composed of men who, if not absolutely famous, have made their mark in all the branches of their professions or trades. (Cheers.) You have in these two harmonious bodies

great judges. I may mention at the head of them the Lord Chief Justice of England, whose enforced absence to-day we very much deplore. You have other judges, a number of very eminent lawyers—quite a lot of them—lawyers all perfectly tame. (Laughter.) You have business men who have made their mark and have made their fortunes honourably in trade. These gentlemen bring their collective wisdom—the wisdom that they have gathered for many years and through a long life of activity. They bring it to your service and to the service of the Royal Academy of Music. I ask the students, What are you going to do in return? I will tell you what you can do—be strenuous, work hard, and make the Directors, the Committee of Management, and your Professors and all concerned and, I will say, the nation, proud of you. That is all we ask of you. We will do as much as we possibly can for you. I ought to have told you that these Directors and Committeemen come and help us and help you without any fee, reward, or hope of reward except the advancement of music and your welfare. (Cheers.) I will not weary you much more, but it occurs to me to say that the state of the science of music—because, as you know, music is both a science and an art—the science of music involves very hard work, and a great deal must be done before students can either sing or play any instrument in tune. Artemus Ward said “I am saddest when I sing, and so are my friends.” (Laughter.) My impression is that poor Artemus Ward sang out of tune. I have a very strong word for anyone who sings or plays out of tune, because that is an indication that they have not worked as they should have done. Work hard. If I had my way I would give three months’ hard labour to anyone who sang or played out of tune. (Laughter.) Well, in conclusion, let me say that the Directorate and the Committee of Management cheerfully do what is required of them, and a great deal has been required of them. I assure you we have not reached this point without many checks and many difficulties, and it has been a battle from beginning to end. They will continue to do that, but they look to the students to make some return to them; and it is the only return, I repeat, they can give, and that is to work hard. Let us be proud of you and let England be proud of you. I have the greatest possible pleasure in seconding the vote of thanks to Lord Stratheona. He is a monument of work in himself. No harder-working man has

probably ever lived in this Kingdom. His work and his capacity for labour, as well as his abilities, are known all over the world, and no remarks from me will adequately describe them. Let me put to you a most hearty vote of thanks, and I am sure you will all concur in feeling very deep gratitude to his lordship for coming to-day on this very important occasion in connection with the Royal Academy of Music. (Loud Cheers.)

The resolution was carried with acclamation.

LORD STRATHCONA: I esteem it a great honour and a very high privilege indeed to be permitted to take part with you on this most interesting occasion. Education in all its forms ought to have, and happily it has to a very large extent, support on all hands, and surely in no form has it deserved it more than in that elevating science of music which commends itself to us. I will now thank you, and thank you from my heart, for your great kindness. (Cheers.)

MR. ALDERMAN COOPER: My Lords, Ladies and Gentlemen, before I proceed to the main object I have in view of proposing a vote of thanks, I want to read to you one or two communications which you will all be glad to hear. The first is from His Most Gracious Majesty The King.

The Royal Pavilion,
Aldershot Camp,
July 12, 1910.

Dear Sir Alexander Mackenzie,

I have communicated to The King the contents of your letter of yesterday. His Majesty is very glad to consent to become Patron of the Royal Academy of Music, and trusts that the new building of the Academy—the foundation stone of which is to be laid on Thursday next—will soon be completed, and that the useful work of the Academy will increase and prosper in its new home.

Yours very truly,

ARTHUR BIGGE.

The second communication is a telegram:—

Royal Pavilion,
Aldershot Camp.

Congratulate you on stone of our new building being laid. So sorry it was impossible for me to perform the ceremony.—CONNAUGHT.

I am sure one and all of us regret the circumstances which have kept him away, and we shall only welcome him the more when we see him again among us, for there is no President of any institution who takes a greater and keener interest than does the Duke of Connaught in the Royal Academy of Music. The next communication I have to make to you is an extremely interesting one. Lady Rose Weigall is the last surviving child of the founder of the Royal Academy of Music, Lord Burghersh, and she wishes to express on this occasion the pleasure it is to her to read of the immense development of the Institution which was so very near to her father's heart, and for which he worked so indefatigably. Very few of those who worked with him can be alive now, but it is pleasant to feel that his name is still revered and honoured there. She hopes that in the new and larger building he would have so much rejoiced over, under the new and altered conditions, he may still be remembered. I have also a telegram from Lady Rose Weigall, in which she expresses her great regret at not being able to be present, but she says her son is here to represent her, and I am sure that such an interesting thing as the presence of a descendant of our founder at the foundation stone laying of our new Institution is a matter of congratulation to us all. Now I come to the immediate occasion of my saying a few words, and that is to propose a vote of thanks to the Clergy. Now the Church and Music have always been most intimately connected, to the advancement and advantage, I may say, of both. How much the Church has benefited by the "sweet power of music," as Shakespeare describes it, it is difficult to say, and how much Music has been inspired by the services of the Church it is also equally difficult to gauge. To-day we have been favoured by a representative body of the Church, the Bishop of Kensington and the Rector of this Parish, at the laying of the foundation stone. I hope that the blessings they have invoked may rest on this Academy in the time to come, and that students may arise as illustrious in the future as in the past. With these few words I beg to move a most hearty vote of thanks to the Clergy who have assisted in the laying of our foundation stone, and for their very kindly coming among us.

MR. EDWARD NICHOLLS: My Lords, my Lord Bishop, and Ladies and Gentlemen, in the unfortunate absence of our excellent Honorary Treasurer, Mr. Rube, I have very great pleasure in

seconding the vote of thanks to the Bishop of Kensington for his presence here to-day, a resolution which has just been proposed in such felicitous terms by Mr. Alderman Cooper, the Chairman of the Committee of Management. The Bishop, notwithstanding his numerous engagements, at once kindly acceded to the request of the Committee to conduct the Dedication Service at this ceremony to-day, and drafted the form that service should take. We are much indebted to him for taking part in our proceedings, and thus showing his practical sympathy in the all-important and happy event of to-day, which marks a new era in the history of the Royal Academy of Music. We are also indebted to Dr. Morrison, the Rector of Marylebone, for kindly assisting. I little knew when I invited him as Rector of the Parish in which our new building is situated, that he was well acquainted with the Academy, as he was one of the Council of the Girls' Charity School which granted us the site of our new building. Therefore it is of peculiar interest to see that we have him among us to-day, and that we should be, so to speak, his parishioners. We are indebted to him for his presence and for taking part in the Dedication Service. I have much pleasure in seconding the vote of thanks to the Lord Bishop of Kensington. (Cheers.)

THE LORD BISHOP OF KENSINGTON: It is very good of you to pass me a vote of thanks, but I cannot imagine why you have done it. I suppose it is the fate of every public man to be constantly receiving gratitude when he does not deserve any; in other words, being in the position of obtaining people's gratitude under false pretences. (Laughter.) I never can understand why people can ever thank me for being anywhere, because if I were not there I should be somewhere else. (Laughter.) I can assure you that nowhere else, and on no possible occasion or for no undertaking would it be half such a pleasure to me to be present as it has been a pleasure to be present to-day. (Cheers.) Something has been said about your migration. Well, I am very glad, as the Bishop responsible for West London, that you have migrated only from one part of West London to another. Whether you will find the peace you expect in Marylebone is a question which I shall have to leave. But whether you have peace or not you will have, better still, plenty of harmony. I know something about the work that has been carried on on this site before, and that has now migrated to another part of my division. I rejoice that this site is going to be utilised

not for another gigantic block of red brick flats, but for the home of the Mistress of all Arts, for the Queen of all Sciences, and for that Music without which the world would be a dreary desert indeed. I thank you very much.

Sir ALEXANDER MACKENZIE: Lord Strathcona, my Lords, Ladies and Gentlemen, we have been honoured by the gracious encouragement of our Patron, The King. We have had the warm congratulations of our President, the Duke of Connaught, and the goodwill, the hearty goodwill, of many generous friends of music is with us to-day. The founder, it may almost be said, of this Institution, has spoken to us through his child. But it is now the musician's privilege to express a fervent hope that the spirit of our beloved and glorious Art may enter with us and continue to dwell in the house which is to rest upon that stone. (Cheers.) This exhilarating, and I confess to me, uplifting moment, has been long looked forward to, has long been honestly and patiently prepared for, and now that it has arrived, now that the ideal has, if I may put it so, hardened into an accomplished fact, we must remember that although the Royal Academy of Music has been doing its appointed work for eighty-eight years—and I venture to think it has done it very well—its work may be truly said to be only now beginning, because it is entering upon a lease of new life, upon a further career with even higher hopes and aspirations and desires to be useful, and I am sure that these expectations will call for unabated, nay, even increased energy, determination and enthusiasm on the part of all those who wish to see them fully realised. I feel perfectly sure, and I have no fear but that these necessary qualities and aids to our future success will not be lacking either in the near or in the distant future. It would be pleasant just at this moment to look forward, and think upon the good work which will be done on this spot, and done for a little while, I hope and sincerely trust, by ourselves, and in the years to come by those who shall follow us and carry on our work in the same keen and zealous spirit. But this is really not the time to indulge in mere day-dreams. The present moment plainly and sternly tells us that it must be ours to earn and keep the confidence of all those who love and would uphold the honour of English music. (Cheers.) It must be ours to realise the great privilege we enjoy in being joined with others in a united endeavour to heighten the value of that British music and to press on its, I am happy to say, ever-increasing recognition.

Ladies and gentlemen, lest I be tempted to say more, I shall take the liberty of breaking in upon the solemnity of this auspicious occasion and call on our fellow students, and this assembly generally, to give three ringing cheers for the old and the new Royal Academy of Music. (Loud cheers.)

While the company was gathering, the Band of the Royal Engineers (by permission of Colonel J. L. Irvine, C.B., R.E., Commandant S.M.E.), under the direction of R. Neville Flux, A.R.A.M., Bandmaster R.E., performed a selection of music, each item having been composed by past students of the Academy :

1. OVERTURE "Richard III." *German.*
2. GRAND MARCH "Imperial" *Neville Flux.*
3. INCIDENTAL MUSIC ... "Henry VIII." *Sullivan.*
 - a. King Henry's Song.
 - b. Graceful Dance.
4. OVERTURE "The Golden Dawn" *F. Corder.*

ANNUAL PRIZE DISTRIBUTION, 1910.

The annual distribution of prizes, by Mrs. Edward E. Cooper, to the successful students of the Royal Academy of Music, took place on Thursday, 21 July, 1910, at the Scala Theatre, Charlotte Street, Tottenham Court Road. Mrs. Cooper was received on her arrival by members of the governing bodies, and was presented with a handsome bouquet by one of the pupils of the Institution. Previous to the presentation of the awards, the following selection of music was performed by the Violin Ensemble Class (conducted by Mr. Hans Wessely) and by the selected Female Choir (conducted by the Principal):

- | | | | | | | |
|------------|------------------------|-----|---|-----|-----|-------------------|
| (a) | A Song of Thanksgiving | ... | ... | ... | ... | <i>Mackenzie.</i> |
| (b) | Gavotte | ... | ... | ... | ... | <i>Mehul.</i> |
| (c) | Moto Perpetuo | ... | ... | ... | ... | <i>Bohm.</i> |
| PART SONGS | { | (a) | "Bonnie Annie Laurie" arr. by Charles Macpherson. | | | |
| | | (b) | "Gentle Night" <i>F. Corder.</i> | | | |

Sir ALEXANDER MACKENZIE, who was given an enthusiastic reception, said: Ladies and gentlemen, during the last few days the Academy has been moving so much beyond its customary grooves, performing unusual ceremonies on unfamiliar spots, and there are so many important changes looming in the near future, that it seems quite in keeping with the erratic and roving spirit it has developed in its old age that we should find ourselves in this unwonted locale at the final meeting of this eventful year. Truly eventful has this year been to us in the sad share we bear in the calamity which befell the nation so recently. The death of King Edward is felt by many as a personal loss, and in that intimate sense it certainly touches us. As an Institution, we lose a generous and most large-minded Patron. When he honoured us

by his presence at the Prize Distribution in 1897, his genial speech concluded with these words: "I stand here to-day in a peculiar position, as I have the honour to be the President of the Royal College of Music. I regard that Institution as the younger sister of the one we are meeting to-day. We may have rivalry, but I am sure it is only friendly rivalry, and that our only desire and wish is to merit the approbation of the country as your Institution does. We have only one object in view, and that is to promote the science and art of Music in all its branches." And he would have rejoiced with us in the fact that this feeling between the two sisters has prevailed, indeed has increased in strength ever since these words, so happily chosen, were spoken. King George was President of the Associated Board, until his accession to the throne; and the constant interest in its work, with which he has honoured us, will, I feel certain, remain undiminished during his reign. He has already notified his intention in that direction by consenting to become Patron of the Board: and his timely and gracious message of goodwill conveying his willingness to be Patron of this Institution made us all very happy. (Cheers.) As you know, these past twelve months have also been memorable in other respects. Indeed, it would be difficult to recall a time during which the Academy has claimed and received so large a share of attention and care from those who steer its course, nor an equally heavy strain upon the staying-powers of their energy. But the fact that the School maintains the high level of prosperity which it has enjoyed for so many years very considerably lightens any additional labour which these exceptioned circumstances have brought with them. Surely, the most important moment in our history was that in which our kind Vice-President, Lord Strathcona and Mount Royal, laid the first stone of our future home, and when the Chairman, Mr. Alderman Cooper, read the Duke of Connaught's telegram—"Congratulate you on stone of our new building being laid." Now, there is much virtue in the word "our": it speaks volumes of goodwill from His Royal Highness. (Cheers.) A red-letter day! One to be proudly remembered by those students of 1910 who were fortunate enough to take part in the ceremony. Now that "anticipation" has ceased to "forward point the view," and the "heart" is recovering from that particular form of sickness which is, I believe, brought on by "hope deferred," I cannot help knowing that I have parted with a most valuable grievance

(Laughter): one which has been aired on occasions such as the present, with metronomical regularity, any time these twenty years. How it has sometimes been either delicately wrapped up, craftily hinted at, supplicated for, but always hammered at in all the infinite varieties of which the "act of touch" is capable (Laughter) will probably never be appreciated by anyone but myself. However, I have too much faith in my own inventive powers to admit that I shall fail to find some fresh needs, or some new way of presenting them. Indeed, it already occurred to me on Wednesday week, when looking over the site we are to occupy, that the opportunities for using any large gifts from intending benefactors are by no means exhausted. (Laughter and cheers.) On the contrary, their liberal intentions are certainly not going to be checked or discouraged to-day. "God helps them that help themselves" may be a rough-and-ready old proverb, but in this particular connection it may be quoted with some contentment. For it is only stating the bare truth that each member of the Governing Bodies, and of my colleagues the Professors, has helped to carry that stone to its place. But while indulging in these pleasant prospects of coming "sweetness and light," we should not even seem ungrateful to the venerable old house—in which we have but one other year to live. It may be cramped and dingy, its passages tortuous and mazy—and certainly our needs have long outgrown its capacity, wonderfully elastic as that has been. Nevertheless, many treasured associations and traditions have accumulated with the years, which are not likely to be effaced, and I hope never will be, even by the modern amenities and facilities which await us. It has been the nursery of many of the best-known musicians our country has produced. (Cheers.) Some of the most honoured names in English musical history were made there, even while their owners were still students. I am not going to sentimentalise, but we may say with the poet Byron, "With all thy faults, I love thee still"! It has served us well for generations; and if only as good work is done in the new, as in the old home, the reputation of the School stands in no danger of fading. It would be premature to enter into the more minute details of our future plans, but I think it right to say that in the Concert Hall will be placed the largest of three new organs now already in course of construction, which by the very generous assistance of the widow of our late Chairman are to be erected in memory of one who, alas,

was not permitted to witness the completion of a scheme, the earlier stages of which he earnestly furthered until the day of his untimely death. I never dare trust myself to say very much about him, but these instruments will bear the name of Thomas Threlfall. There are very few changes to speak of either in connection with the Board of Directors or the Committee of Management, except that to the latter body one name has been recently added. It is that of a Professor who has been connected since boyhood with the School, and whose devotion to it and his pupils is well known. Mr. Matthay can now add, in new directions, to his great services of many years. (Cheers.) This leads me very naturally to another statement which should interest and encourage our students, because it shows that a watchful eye is kept upon them, and that their ability is acknowledged here, when they and the occasion are ripe. During the year no fewer than four past-students have been called to the Staff of Professors, and have already justified their choice:—York Bowen, Benjamin Dale, Rowsby Woof and Felix Swinstead. Mr. E. J. Hickox is now also on the long list of pianoforte teachers. While I am on the subject of my colleagues, let me express my sincere regret at an enforced leave-taking with one of them who has done excellent work as a professor of singing, and besides gained general esteem as a man. Circumstances—perhaps also our too balmy climate—have induced Signor Giulio Moretti to return to Milan. But he takes with him our cordial good wishes and thanks for eminently effective work done among us. (Cheers.) To fill—in part—the unwelcome gap in the list, we shall have the assistance of a talented and experienced English teacher, Mr. Charles Phillips. (Cheers.) For a passing moment only I must, unfortunately, make a modulation into a minor key, when recalling the death of a very distinguished colleague, whose erudition was only equalled by his vivacity. An extraordinary man of many parts, gifted with a prodigious memory: the musician, the scholar, the controversialist and humorist were combined in the personality of the late Ebenezer Prout. And only a very few days ago we lost a most worthy and valued ex-student and professor, an amiable and gentle friend whose early death we all deeply deplore: Mr. Alfred Izard. Our Chamber and Orchestral Concerts have maintained their intrinsic interest in a thoroughly satisfactory manner, and several effective new compositions by students were produced.

The extremely high standard now expected to be reached by students at public performances, one can only regard in the light of a compliment to the efficiency of the teaching in the music schools which has gradually raised it to so high a pitch ! True, these growing demands for the attainment of perfection are made occasionally in a rather airy and light-hearted sort of way, which ignores the obstacles to be overcome. But these high expectations act as a perpetual spur upon teacher and pupil alike, and certainly prevent any slackness or remissness from creeping in upon us. The most important essay on our little dramatic stage was that of Gilbert's "Palace of Truth," and this was followed up successfully by the production of six other smaller pieces. The Operatic Class was particularly active during the first two terms, and made an exceptionally spirited effort in a performance of "Colomba," which certainly merited the appreciation and thanks of the composer, who, I am told, expressed himself to that effect at the time. (Laughter.) And on a subsequent occasion the Second Act of "Lohengrin" was followed by one of the merriest and best performances of Sullivan's "Trial by Jury" which I have ever seen anywhere. (Cheers.) One is glad to note the increasing interest which is being taken in Opera in our own tongue, and to think that it is now on a fair road towards permanent recognition. And, as a very natural sequence, the value—or other—of the operatic training in our music schools has been receiving a considerable amount of attention and criticism. So far as I can judge, in many cases the burden of the song is in a minor key, and to the effect that they are not doing enough towards the adequate preparation of English operatic singers. I should like to be permitted to say a word on that subject. They have unostentatiously done a great deal in a quiet way, the results of which are perhaps only now beginning to be noticeable. It cannot be said that this has been done according to our means, because we are at present compelled to go considerably farther than our means reasonably permit. This, the most costly branch of musical education known to me, has been carried on at a great expense, as a matter of duty, and without any aid whatever from outside. The outlay entailed by two such operatic performances, even on our humble boards, shall not be revealed by me; because I do not wish to awaken sad "parting" memories in my friend Mr. Rube's breast. But to achieve more, without incurring the

Hon. Treasurer's wrath, would require funds which hitherto have not been offered—to my knowledge—by any lover of English opera. Given the necessary support, increased energy of purpose will not be lacking on our part. As a matter of fact, there are quite a number of our past-students now on the operatic stage. It gives me much satisfaction to see, at almost every performance just now in His Majesty's Theatre, the names of at least a couple of ex-students most worthily representing the Academy. In the present production of Strauss's "Feuersnot," I noted three of them. (Cheers.) And under the impending enlarged and more favourable conditions which await us, we shall have better facilities, and be able to take a fuller share in the National project (Cheers), especially if some provision for that purpose were forthcoming. My state of mind is invariably a disturbed one during the last few days of our year, by reason of certain awards upon which I am pledged to personally decide. My friend the Curator is always much concerned about my health: at least he says so (Laughter)—while the claims are being weighed in the balance. Now, for instance, the wings of the "Dove" prize certainly bring no peace or rest to me, because it must be given to that student "who shall have distinguished himself, or herself, in general excellence, assiduity and industry." If each and every one of these students were peculiarly assiduous and exceptionally industrious, my case would be even more embarrassing. (Laughter.) But on that point at least, they do help to lighten my care and assist my judgment. The "Dove," which has hovered between a couple of female students, has finally settled on the shoulders of one who is an excellent violinist, an equally good pianist, and who has, besides, a gift for composition: a reliable and tasteful accompanist, much sought after and always found, never absent from her seat in the orchestra. I award it to Miss Phyllis Parker. (Loud cheers.) There is also a good custom to be observed, that prizes awarded for the first time shall be announced by myself. And in this connection I have to name the successful competitors for the two gold medals for excellence in pianoforte playing, which were generously instituted by the well-known houses of Messrs. Chappell and Company and Messrs. Challen and Sons. The Chappell Medal goes to Mr. Frank Hutchens (Cheers) and the Challen Medal was won by Miss Adela Hamaton. (Cheers.) I would have been quite vexed if to-day's meeting had proved an exception to the rule

which has happily prevailed on every previous occasion, and I had not been permitted to tell of some new gift to the Academy. But my good fortune continues, because in future our vocal students will have another valuable prize to struggle for. The linked names of "Grisi and Mario" are still household words in England, and dearly remembered whenever the palmy days of Italian Opera are recalled. The daughter of these world-famous artists, Mrs. Cecilia Maria Pearse, who resides among us, has expressed a wish to perpetuate the memory of her distinguished parents by founding an annual prize of ten guineas. (Cheers.) And I understand that the lady has the intention of eventually adding another one of like value to complete the duet of names. Meanwhile, the Committee has gratefully accepted the first one, which is to alternate at present between male and female vocalists. The initial award will be to the Tenor who can most nearly approach the requirements of a gift, for which the amiable donor has our sincere thanks. (Cheers.) I must now assume a mysterious air, because I have yet another benefaction in my mind. But as it is a "Bequest," which I earnestly hope will be long delayed in coming to us, I must keep it there. So I may not divulge the secret on account of our modest friend's objection to publicity. However, you can be grateful all the same! All the more because the methods of its ultimate administration by the Committee are just those which I have been advocating for some time past. Finally, I should mention the beautiful—the almost speaking—bust by Signor Manzoni of the great Violoncellist, Alfreda Piatti. (Cheers.) It was presented to us in February by his daughter, the Contessa Piatti-Lochis, and it shall have a prominent place in the School which is proud to think of him as one of its most honoured Professors. There ends my record. I hardly think that any of the performers in our short concert of to-day need stand in much fear of being brought before Judge Donaldson for playing or singing out of tune. (Laughter.) And to be quite fair and just, neither did they on Thursday last. However, he is quite right, it ought to be made indictable. But if he cares to slightly amend his statute book, my inclination, born of considerable experience, would advise him to treat singing out of time as the major misdemeanour. (Laughter.) I would not object to the "punishment being made to fit the crime," and compel anyone to "do time" (Laughter) for that, to my mind, even more heinous offence. To be sure, our gaols might be somewhat

over-crowded. My only fear is that as Sir George Donaldson has constantly proved himself so good, active and practical a friend to us and the students of music, he might, in his good nature, melt at the last moment and reduce the penalty he threatened the other day to inflict. (Laughter.) Now everything comes to those who can wait. Whether, however, everything will come to you that you want, is beyond my power to foretell, because I always prefer to share with you students a blissful ignorance of the results of the examinations. But what I do know is, that you will get all which has been conscientiously striven for and deserved; and if you only meet with that same treatment—no more, no less—throughout your future careers, why, you may well consider yourselves among the highly favoured of fortune. I shall now ask Mrs. Cooper to be kind enough to allay the not unnatural curiosity and excitement which has been so long—perhaps not without some difficulty—successfully stifled and suppressed. The Academy knows and appreciates the great personal interest and the liberal amount of time which your husband, both in his past capacity of Honorary Treasurer and in his present office of Chairman, has devoted to its welfare. (Cheers.) Although he has recently been called to add, in other directions, to the many claims upon a busy life, the School has certainly suffered no diminution of the care he has always ungrudgingly given to it. That you share these kindly feelings with him we are all aware, and our students will tell you, in their own spontaneous way, that the Academy hopes to enjoy your united goodwill for many a year to come. (Cheers.)

The prizes having been presented by Mrs. Cooper:—

Sir WILLIAM BIGGE said: Ladies and gentlemen, I have the honourable and pleasing task of asking you to pass a cordial vote of thanks to Mrs. Cooper for her great kindness in distributing our prizes to-day. (Hear, hear.) You have heard from the Principal the very great debt of gratitude that the Academy is under to Mr. Alderman Cooper for the service he has rendered to it in the past as Treasurer, and the immense services which he is now rendering to us as Chairman of the Committee of Management. (Cheers.) I, as one of the Directors of the Academy, can speak with the most intimate knowledge of the inestimable services which Mr. Alderman Cooper renders, and personally, and also in the name of the Directors, I can say that it has been one of the most pleasant features of this day's proceedings that the prizes should

have been distributed by the wife of one to whom we owe so much, and, if Mrs. Cooper will allow me to say so, that one of the family has come to perform this very strenuous and pleasant duty of presenting the prizes for us to those many successful competitors who have appeared before us to-day. (Cheers.) I shall not trespass on your time any longer, but I will ask you to pass a vote of thanks by acclamation to Mrs. Cooper, and I am sure that if musical honours were included with it, the Principal would be the last person to refuse to wave his bâton. (Cheers.)

The proposal was carried with applause.

Mr. Alderman COOPER: I thank you, Sir William, for the very kind words in which you have proposed a vote of thanks to my wife, and you, ladies and gentlemen, for the very kind way you received what Sir William Bigge said. I am sure that if my wife had been asked to dust the pianos in the Royal Academy of Music, and that by doing so she could benefit the Academy or musical art, she would have done it with pleasure. (Laughter.) You did her a great honour in asking her to distribute the prizes, and she felt the honour very much and has been very pleased to make the presentations. I am afraid that the English people are only beginning to appreciate what the Royal Academy of Music and its sister institution are doing for music in the country. Our Principal has referred to the honoured names that have passed through the Royal Academy of Music, and I feel the greatest pride and pleasure in doing what I can for it on account of the great men it has produced. I am sure that in the future it will produce many, many more, and I hope I may live to see the day when the wishes of Sir Alexander Mackenzie with regard to English Opera may be fulfilled. In the name of my wife and myself, I beg to thank you sincerely for your kind vote of thanks. (Cheers.)

The proceedings concluded with the singing of the National Anthem.

